

CATALOGUE

OF FINE

OIL PAINTINGS, OLD MASTER DRAWINGS AND WATER COLOUR DRAWINGS.

FIRST DAY'S SALE.

OIL PAINTINGS AND DRAWINGS,

*the Property of THOS. DINWIDDY, Esq., F.R.I.B.A., F.S.I., of the Manor
House, Blackheath;*

of Field-Marshal LORD GRENFELL;

of Mrs. BJÖRKEGREN, of 3 Cumberland Road, Acton Hill, W.;

and of Rev. Dr. WARRE, the Provost of Eton,

AND OTHERS,

Comprising PAINTINGS by SIR P. LELY, SIR A. VAN DYCK,
SIR J. REYNOLDS, SIR H. RAEBURN, SIR EDWARD POYNTER,
P.R.A.; ALBERT GOODWIN, D. G. ROSSETTI, J. M. W. TURNER,
and other Artists of the English School.

Also by JAN VAN SCOREL, BERNARDINO PINTURICCHIO,
P. DE HOOGE, etc.;

AN INTERESTING SERIES OF DRAWINGS IN SEPIA
by G. B. TIEPOLO;

and a most important ORIGINAL SKETCH-BOOK containing
some 215 Sketches in Pencil with Wash by a Dutch Artist,
probably JAN VAN GOYEN.

SECOND DAY'S SALE.

PENCIL AND PASTEL DRAWINGS,

by the late EDWARD STOTT, Esq., A.R.A., of Amberley, Sussex,
Sold by order of Miss ANNIE DINNAGE, the Legatee.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P., G. D. HOBSON, M.A., & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. 1,

ON WEDNESDAY, JULY 3RD, AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

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" FIRWOOD."

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TELEPHONE.

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OF FINE
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THOS. DINWIDDY, Esq., F.R.I.B.A., F.S.I.,
of the Manor House, Blackheath.

OIL PAINTINGS
FRAMED

D. ROBERTS, R.A.

LOT

- London* 1 INTERIOR OF ST. BAVON CATHEDRAL, GHENT, looking east
56 in. by 40 in.—unframed

12

W. CALLOW.

- 2 VESSELS OFF A FRENCH PORT
29 in. by 49 in.

9

G. DE BREANSKI.

- London* 3 COAST SCENE, with sailing boat in foreground
24 in. by 36 in.

10 70

GEORGE BOYLE, 1884.

- London* 4 RIVER SCENE. Sunset
28 in. by 40 in.

8

J. M. W. TURNER, R.A.

- Exbury* 5 MOUNTAINOUS LANDSCAPE, with water in middle distance ; figures
and sheep in foreground
28 in. by 36 in.

105

HENRY J. FRADELLE.

- 6 THE PROPOSAL
22 in. by 29 in.

POLEMBURG.

- 1070 7 THE BATHERS
19 in. by 25 in.

SAM BOUGH.

- 26 8 NORHAM, on the River Tweed
13 in. by 20 in.

DAVID ROBERTS, R.A.

- 8 9 AN EASTERN TEMPLE
16 in. by 12 in.

J. C. IBBETSON.

- 9 10 10 A WELSH BRIDGE
14 in. by 17 in.

J. B. PYNE.

- 20 11 CONTINENTAL RIVER SCENE, with arched bridge over river;
buildings and figures on shore
18 in. by 25 in.

A. STORCK.

- 38 12 DUTCH RIVER VIEW, with boats and figures
20 in. by 24 in.

A. DE BREANSKI.

- 4 10 13 LALEHAM-ON-THAMES, sunset
16 in. by 22 in.

ALEXANDER NASMYTH.

- 1070 14 LANDSCAPE, with cattle in foreground
18 in. by 24 in.

A. DE BREANSKI.

- 7 15 THE OLD POUND, SHEPPERTON VILLAGE
20 in. by 30 in.

P. NEEFS.

- 31 16 INTERIOR OF A CHURCH
19 in. by 25 in.—Panel

G. DE BREANSKI.

3. 3. 17 TRAWLERS RETURNING
12 in. by 24 in.

DUTCH SCHOOL.

- 5 5 18 SEA PIECE, with ship in mid-ocean
20 in. by 16 in.

Harris

Punch

Lamb

JANE NASMYTH.

- 19 WINDERMERE LAKE, WESTMORLAND
17 in. by 24 in.

22

PATRICK NASMYTH.

- 20 ENGLISH LANDSCAPE, with figures on a road and water in foreground
16 in. by 21 in.

12 10

E. J. NIEMAN.

- 21 LANDSCAPE, with figure seated on a boulder by a rocky stream
14 in. by 17 in.

2 2

W. VAN DE VELDE.

- 22 DUTCH VESSELS IN A CALM
11 in. by 13 in.—Panel

9 15

JAN WOUVERMAN.

- 23 A CAVALRY CHARGE
13 in. by 18 in. diam.—In shaped black frame

7

G. ARMFIELD.

- 24 DOGS RATTLING
11 in. by 16 in.

3 5

E. BRISTOW.

- 25 FARM SCENE, with figures and animals
8 in. by 10½ in.—Panel; and
CATTLE IN A POOL—unknown
Panel—6 in. by 9 in.

4 15

2

13

BLOMMERS.

- 26 PEASANT GIRL AND LAMB
8½ in. by 7 in.

WATER COLOUR DRAWINGS.

FRAMED.

ALBERT GOODWIN.

34

- 27 STORY OF THE SLEEPING BEAUTY: from Grimm's Fairy Tales
20 in. by 25 in.

T. B. HARDY, 1889.

- 28 VESSELS IN A ROUGH SEA
12 in. by 30 in.

15 70

W. H. PEARSON.

3 3

- 29 LIMEHOUSE—EVENING
11 in. by 28 in.

JAMES WEBB.

- 30 LANDOFF CASTLE: TANTALON CASTLE; AND CASTLE AND RIVER
Three small oil paintings in one frame Lennart

J. M. W. TURNER, R.A.

- 31 HILLY LANDSCAPE, with lake and figures in foreground
 5 in. by 6 in. Sketch

ALBERT GOODWIN.

- 32 NIAGARA FALLS—sketch
 10 in. by 13½ in.
See letter on back Goodwin

ALBERT GOODWIN.

- 33 SALISBURY
 10 in. by 14 in.

ALBERT GOODWIN.

- 34 HASTINGS
 11 in. by 15 in. Lennart

The Property of
FIELD-MARSHAL LORD GRENFELL.

SIR P. LELY.

- 35 PORTRAIT OF THE LADY HERBERT, with fair curling hair, wearing
 bejewelled blue dress with plum-coloured cloak over, which she
 is holding with both hands. Pearl earrings and necklace
 48 in. by 38 in. Lely

VAN DYCK.

- 36 SALVATOR MUNDI. The infant Saviour standing uncovered by the
 side of a globe (the symbol of the world) on which he leans his
 right arm, with the two fingers of the hand pointing upwards.
 A ray of glory surrounds his head and a red mantle cast over
 his arm and floats behind his head
Size 27 in. by 21 in. canvas
From the Blenheim sale, 1894
A duplicate of No. 416, Vol. III., Smith Catalogue Raisonné Van Dyck

F. ZUCCARELLI.

- 37 HILLY LANDSCAPE AND RIVER, with cattle going over a bridge,
 figures in foreground
 24 in. by 19 in. Zuccarelli

ABRAHAM WILLAERTS.

- 38 PORTRAIT OF ADMIRAL CORTENAER, in green coat, standing, a stick
 in his right hand
Panel—15½ in. by 12 in. Willarts

JEAN LEDUC.

39 THE CARD PLAYERS

Panel—6½ in. by 9 in.

4 10

VARIOUS PROPERTIES.

JOHN GLOVER.

40 TINTERN, MONMOUTHSHIRE

36 in. by 50 in.

2 5

GEO. WITHROW.

41 THE ANTIQUARIAN

32 in. by 58 in.

6

PHILLIP WESTCOTT, 1870.

42 THE JUNCTION OF THE NORE

33 in. by 57 in.

1 1

W. WIDGERY.

43 BELOW FINGAL BRIDGE

32 in. by 50 in.

3 5

JOSHUA WALLIS.

44 LANDSCAPE AND WATER MILL

42 in. by 60 in.

4

MADAME LE BRUN.

45 PORTRAIT OF LADY in Green Dress, Yellow Sash

36 in. by 28 in.

7 5

SIR J. REYNOLDS.

46 PORTRAIT OF A BOY, with turned-down linen collar, open at throat,
and wearing red jacket

21 in. by 18 in.

14

ROMNEY.

47 PORTRAIT OF LADY, in mob cap and red dress; and
PORTRAIT OF GENTLEMAN, with white stock and blue coat
A pair—18 in. by 15 in.

2

3

EARLY ITALIAN SCHOOL.

48 HEAD OF PETRARCO, with grey beard and unkempt hair, wearing
a double narrow linen collar open at neck, and blue coat. The
face is nearly profile to right (facing)

26 in. by 21 in.

In old Italian brass-bound frame of the period

14

GUERCINO.

- 49 THE BURIAL AND RESURRECTION OF A SAINT
26 in. by 20 in. *Stm*

A. CANALETTO.

- 50 SCENE ON THE GRAND CANAL, with Campanile and other buildings;
boats and numerous figures in foreground *Stm*
36 in. by 54 in.

SIR HY. RAEBURN.

- 51 PORTRAIT OF MRS. BELLINGHAM
In gilt frame, glazed
29 in. by 24 in. *Sally*
Exhibited at the Whitechapel Art Gallery, 1912
[See Illustration]

G. B. TIEPOLO.

- 52 THE MARRIAGE OF ST. CATHERINE; and SCRIPTURAL FIGURE
SUBJECT *Single*
A pair—30 in. by 19 in. 2

N. CHEVALIER.

- 53 AN ITALIAN FLOWER GIRL, seated asleep in foreground; view
of town in middle distance; and bay in background *Large*
48 in. by 36 in.

EARLY ENGLISH SCHOOL.

- 54 PORTRAIT OF SHAKESPEARE, wearing linen collar and dark coat
30 in. by 25 in.—*Carved frame* *Long*

FLEMISH SCHOOL.

- 55 MADONNA, CHILD, AND ST. JOHN
21 in. by 16 in. *C*
Massa

GERMAN SCHOOL.

- 56 PORTRAITS OF MARTIN LUTHER AND HIS WIFE
A pair—11 in. by 9 in.—Panel *Stm*

DUTCH SCHOOL.

- 57 PORTRAIT OF A BURGOMASTER, in red skull-cap, ruff collar, and
crimson coat trimmed with fur *Curly*
8 in. by 6 in.
Copper. Carved frame



No. 51



No. 58

The Property of
JAMES HENRY TODD, Esq.,
of Bury, Sussex.

SIR HY. RAEBURN.

- 58 PORTRAIT OF MISS MAITLAND, with long black hair and
 wearing a white dress with blue sash
 30 in. by 25 in. 120

[See Illustration]

This picture is not included in Mr. Greig's list of Raeburn's works. Possibly Miss Maitland was a relative of Admiral Sir F. L. Maitland, who, as commander of H.M.S. *Bellerophon*, took Napoleon to St. Helena. Raeburn painted both his portrait and Lady Maitland's. (See J. Greig, Sir H. Raeburn, 1911, pp. 52-3.)

OTHER PROPERTIES.

G. D. GILES, 1902.

- 59 THE HUNTER 2

24 in. by 20 in.

G. D. GILES, 1902.

- 60 THE DRAY HORSE 1 1

24 in. by 20 in.

G. D. GILES, 1902.

- 61 THE PONY 1 10

24 in. by 20 in.

G. D. GILES, 1902.

- 62 THE RACE HORSE 2 15

24 in. by 20 in.

G. D. GILES, 1902.

- 63 THE CARRIAGE HORSE 2

24 in. by 20 in.

G. D. GILES, 1902.

- 64 THE POLO PONY 1 10

24 in. by 20 in.

E. M. WARD, R.A. 5 5

- 65 SCENE FROM DAVID GARRICK

30 in. by 39 in.

SIR EDWARD POYNTER, Bart., P.R.A.

- 66 "PAUL MAY PLANT AND APOLLOS MAY WATER" 95

Design in fresco

23 in. by 24 in.

See note on the back of the picture

BURNEY.

- 67 ADAM AND EVE IN EDEN, nude
Drawing in water colour
 5½ in. by 3½ in.

Lafontaine

J. B. PYNE.

- 68 THREE SMALL OVAL OIL LANDSCAPES
In one frame and in glazed wood case

Sachs

J. T. HILL (AFTER).

- 69 MAN WITH DOGS, shooting
 16 in. by 24 in.

12

A. DIEST, 1722.

- 70 PORTRAIT OF ANN DONALSON, in red dress, holding a dog
 30 in. by 25 in.—*Unframed*

10

Lindson

JONATHAN RICHARDSON.

- 71 PORTRAIT OF THE ARTIST
Framed as an oval—12 in. by 10 in.

2 10

Lamar

P. DE HOOGE.

- 72 THE VESTIBULE OF A DUTCH MANSION. Two Cavaliers are seated studying a military map. A lady with ruff collar and wearing long blue coat is standing near holding a fan. In the back ground is a serving maid coming along a corridor bringing a dish of fruit; a high coloured glass window gives light to the place

Sachs

21 in. high by 16 in. wide
In black wood frame.

[See Illustration]

30

The Property of Mrs. BJÖRKEGREN.

T. GRIMELUND.

Lindson

- 74 WINTER SCENE, NORWAY
Panel—11 in. by 16 in.

12 10

T. GRIMELUND.

- 75 VIEW ON THE SEINE
Panel—10½ in. by 16 in.
Exhibited at the Paris Salon

12

T. GRIMELUND.

- 76 LAKE SCENE, NORWAY
 18 in. by 25 in.

9

Bertel



T. GRIMELUND, 1887.

77 LILLE RAADHUSGADE, KRAGERO
Borkell 24 in. by 18 in. 7

T. GRIMELUND, 1884.

78 LA PLAGE, BELGIUM 5 10
 " 14 in. by 24 in.

T. GRIMELUND.

79 FOREST SCENERY, NORWAY 5 70
 " 15 in. by 22 in.

A. DE BISCAN.

80 LANDSCAPE AND STREAM, with animals and figure in foreground 2
Borda 17 in. by 27 in.

GIL RIMMELHOFF.

81 TELEMARKE 5
Borkell 17 in. by 10 in.

GUDVANGEN

17 in. by 10 in. 2

BILLING.

82 FOREST SCENE
Borda 9 in. by 15 in. 1 1

J. T. SERRES, 1799.

83 COAST SCENE with Shipping and Figures 1 10
" Panel—9½ in. by 12½ in.

ANTONIO DE SERRES.

84 WOMAN STANDING BESIDE A COW 2 10
 " 11 in. by 13 in.

FRANK SPENLOVE.

85 THE SERE AND YELLOW LEAF 10
 " 9 in. by 6 in.

G. POUSSIN.

86 LANDSCAPE with buildings in background; river in middle dis- 2
Borkell tance; figures and animals in foreground
 19 in. by 15 in.

G. CEDERSCHILD, 1881.

87 KYDBOEHOLM, SWEDEN 15
 " 15 in. by 20 in.

F. C. DIXEY.

88 THE HARBOUR MOUTH 1 1
Borda 5 in. by 8½ in. and

UNKNOWN.

LAKE SCENE, with figures in a boat
 9 in. by 7 in. 2

H. FOLEY.

- 89 OLD HOUSES, STRATFORD-ON-AVON
13 in. by 10 in. *Boston*

WATY JEDO, 1881.

- 90 FOREST SCENE, with lady standing on a foot-bridge over a stream,
20 in. by 12 in.

E. TOURS (ANVERS).

- 91 ANTWERP from the river.
10 in. by 15 in.

E. JADO.

- 92 APRÈS LA PLUIE
7 in. by 15 in.

C. H. WHITWORTH.

- 93 AFTER SPRING RAIN
10 in. by 7 in.

N. BERCHEM.

- 94 DUTCH LANDSCAPE, with figures and animals
17 in. by 20 in.

VARIOUS PROPERTIES.

DRAWINGS

- 95 ONE OF THE SKETCH BOOKS OF JOHN HOPPNER, R.A., containing numerous sketches in black and red chalk, etc., about thirty of which are attributed to Hoppner himself *Agnew*

- 96 A Portfolio of fourteen sketches by P. Potter, Teniers, Van Thulden, Clarkson, Stanfield, and others, including a Scriptural Figure subject, attributed to William Blake *Animals*

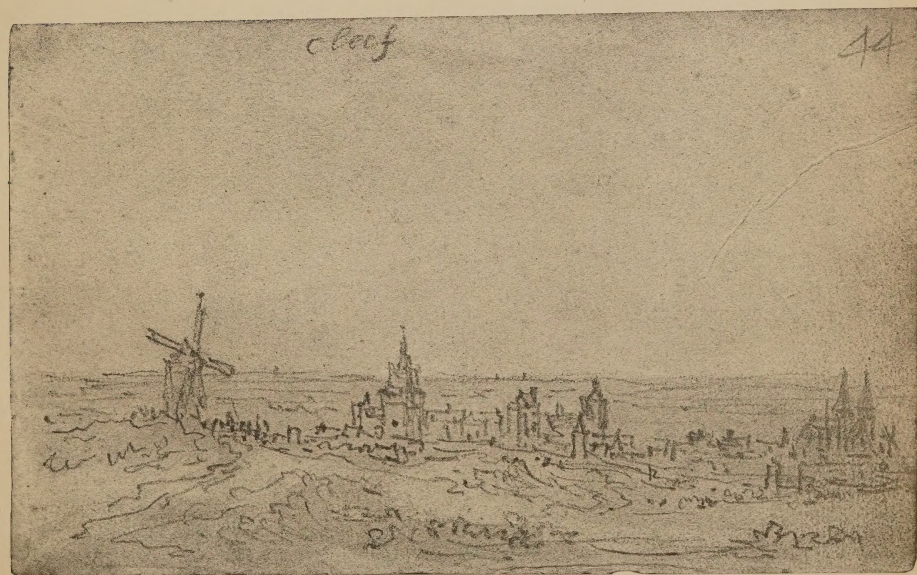
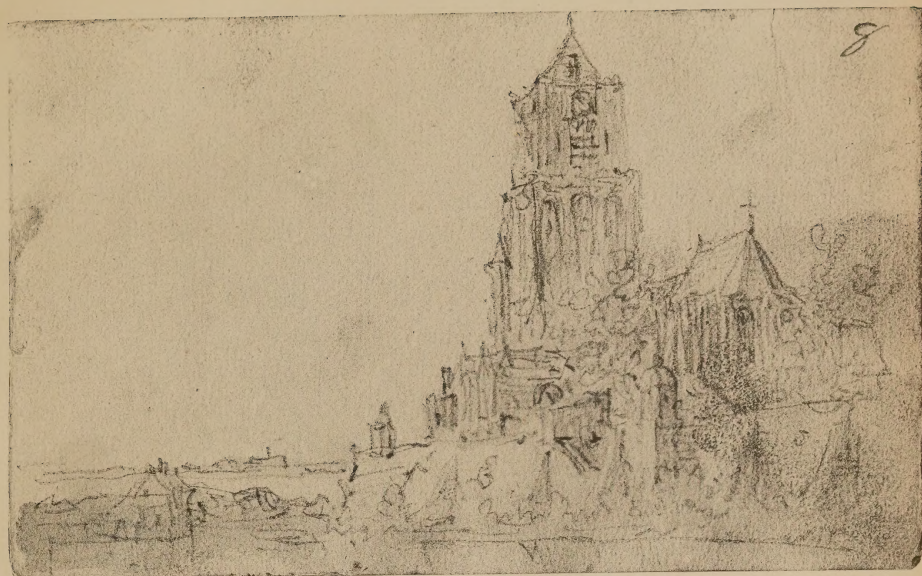
- 97 A SCRAP-BOOK containing forty-eight sketches in pencil and colour, by various artists, including the following : G. MORLAND, LANDSEER, SEYMOUR LUCAS, S. SOLOMON, JAS. WEBB, T. STOTHARD, LEOPOLD RIVERS, A. PARSONS, etc., bound in cloth, leather back *McCosh*

- 98 A SCRAP-BOOK containing ninety-seven sketches in pencil and colour by various artists, including : G. MORLAND, BONINGTON, TURNER, BIRKET FOSTER, J. LINNELL, BUNBURY, HOPPNER, MCWHIRTER, C. KEENE, SIR J. D. LINTON, OTTO WEBER, C. GREEN, H. EARP, JOHN PHILLIP, W. L. LEITCH, T. W. BLINKS, etc., bound in cloth with leather back *Hayes*



<i>Rebelle</i>	99 A SCRAP-BOOK containing numerous small sketches by J. ILDERTON BURN, comprising chiefly Landscape and River Views	18
	D. G. ROSSETTI.	
<i>Lancman</i>	100 SANCTA LILIAS, 1879— <i>Crayon</i> 42 in. by 30 in.	100
	[See Illustration]	
	J. M. W. TURNER.	
<i>Adolstein</i>	101 THE FORUM AT ROME <i>Water Colour</i> —13 in. by 9 in.	13
	GIOVANNI BATTISTA TIEPOLO, 1696—1770.	
	STUDIES in Pen, Sepia, and Wash from the Legros Collection.	
<i>Admaghi</i>	102 STUDY OF AN OPEN SHED, WITH ARCHES 4½ in. by 8¾ in.	3 3
<i>Leonard</i>	103 STUDY OF A CART 3¼ in. by 5 in.; and A LAKESIDE ROAD 5½ in. by 6 in. <i>On one mount</i>	2 2 2
<i>4</i>	104 STUDY OF AN ITALIAN VILLA; STUDY OF A BOAT BRIDGE; STUDY OF AN OPEN SHED; <i>All three on one mount; each about 4 in. by 4 in.</i>	3 3
<i>Dickins</i>	105 STUDY OF AN ARCHWAY 4¾ in. by 6½ in.; and THE WATCH TOWER 5 in. by 8 in.— <i>two on one mount</i>	6 16 3 3
<i>Curry</i>	106 STUDY OF AN INN 4½ in. by 6½ in.; and THE RIVERSIDE 5½ in. by 6½ in.— <i>on one mount</i>	3
<i>Rebelle</i>	107 STUDY OF A VILLA WITH A VERANDA 4½ in. by 6 in.; and STUDY OF A CHURCH WITH A SQUARE TOWER 5½ in. by 8 in.— <i>On one mount</i>	3 5
<i>Barston</i>	108 TWO STUDIES OF SMALL FARMHOUSES 4¼ in. by 6½ in.; and A SIMILAR SUBJECT 5 in. by 7¼ in.— <i>On one mount</i>	2

- | | | | |
|-------|-----|---|---------------|
| 6 | 109 | STUDY OF BUILDINGS AND A CHURCH STEEPLE, with sketch on the reverse
6 in. by 8 in. | Ricketts
1 |
| 4 | 110 | STUDY OF A COTTAGE
5 in. by 6 $\frac{1}{4}$ in.; and
STUDY OF A FARM BUILDING
3 in. by 8 in.—On one mount | Bateson
2 |
| 21 | 111 | STUDY OF A FARM SHED WITH WELL AND TREES
7 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.
<i>This important sketch bears the artist's signature</i> | Agnew
1 |
| 6 5 | 112 | STUDY OF PART OF A TOWN IN LOMBARDY
6 in. by 10 $\frac{1}{2}$ in. | 4
1 |
| 3 3 | 113 | STUDY OF A FARM BUILDING
3 $\frac{1}{2}$ in. by 6 in.; and
TWO STUDIES OF VILLAS
6 in. by 7 $\frac{1}{2}$ in.—On one mount | Bateson
2 |
| 12 10 | 114 | STUDY OF ITALIAN BUILDINGS
7 in. by 9 $\frac{1}{2}$ in. | Agnew
1 |
| 2 2 | 115 | STUDY OF A VILLA AND STUDY FOR A STATUE
5 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.—Two studies on the same sheet | Lemond
1 |
| 5 75 | 116 | STUDY OF A VILLAGE AND SQUARE TOWER
<i>Inscribed Monsolese (? Monsoleci)</i> —4 $\frac{1}{2}$ in. by 6 $\frac{1}{4}$ in. | Ricketts
1 |
| 13 | 117 | STUDY OF A VILLAGE ON A HILL
5 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in. | Agnew
1 |
| 3 3 | 118 | STUDY OF A FARM
5 $\frac{1}{2}$ in. by 7 $\frac{1}{4}$ in. | Ricketts
1 |
| 7 10 | 119 | STUDY OF BUILDINGS
3 in. by 5 in.; and
STUDY OF A ROUND TOWER
5 in. by 4 $\frac{1}{2}$ in.—On one mount | Bateson
2 |
| 3 3 | 120 | STUDY OF AN OLD MILL
6 $\frac{1}{2}$ in. by 7 $\frac{1}{4}$ in. | Ricketts
1 |
| 2 5 | 121 | STUDY OF A CHURCH WITH CLOISTERS
5 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in. | Lemond
1 |
| 5 75 | 122 | STUDY OF A BUILDING WITH A ROUND TOWER
5 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in. | Ricketts
1 |
| 4 | 123 | STUDY OF AN INN
5 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in. | Agnew
1 |



Markt Elten

86



59



1901 1000 1000

1000





by purchase for hire	
by purchase day earnings	29-0
by day earnings	14
by cargo	10
by purchase, post & freight	
by cargo - same	6
by purchase, same as above	10
by cargo - same as above	
by purchase, same as above	
by purchase, same as above	40
	104

- 124 AN EXCEEDINGLY INTERESTING AND IMPORTANT ORIGINAL SKETCH-BOOK of a Dutch master, attributed to Paul Potter, but more probably the work of Jan Van Goyen. 610

Cobnapie
The Sketches, in all about 210, are in pencil, with wash in places, and are comprised in some 200 loose leaves in the original vellum cover, measuring $4\frac{1}{8}$ in. by $6\frac{3}{8}$ in. The sketches are numbered in the artist's own hand, but the numbers are not consecutive. The first sketch is dated 7 June, 1650. Other sketches bear also in the artist's hand important references to the subject of the sketches, e.g., "Cleef" (No. 44) "Neer Elten" (No. 66): and on the reverse of No. 220 are very interesting statements of prices, probably of pictures, with artists' names, including Rembrandt and others. The sketches are studies of landscapes, villages, figures of men and animals, boats, etc. The sketch-book is fully described in a very scholarly account by Mr. Campbell Dodgson, in the Burlington Magazine for June, 1918, pp. 234-240, where all the written matter on the various sketches is fully translated and described. The Sketch-Book was examined some years ago by Dr. de Groot and the experts at the Mauritshuis at the Hague, and is mentioned in "Verslagen omtrent i Ryksversamelingen van Geschiedenis en Kunst," 1895, XVIII, 64.

[See 8 Illustrations]

The Property of

The Rev. Dr. WARRE, D.D., Provost of Eton.

GERARD VAN HONTHORST, 1590-1656.

- 125 HANNAH BRINGING SAMUEL TO THE PROPHET ELI 1 /

Foluable
Framed as an Oval—40 in. by 50 in.

TADDEO ZUCCHERO, 1529-1566.

- 126 THE ADORATION OF THE MAGI. 5

Paras
Panel—35 in. by 24 in.

SCHOOL OF JEAN GOSSART, CALLED MABUSE, 1472-1533. 105

- 127 MADONNA AND CHILD, known as the "Madonna au Cerise."

Foluable
The Madonna is seated on a high part of a Temple and has curling auburn hair, wearing a dark crimson robe over a light brown dress with an embroidered bodice. A white veil from the head of the Madonna also envelopes the head of the Child, forming a seat on a yellow plank. The Madonna is leaning against a high pillar of the Temple and on her left hand is a vase of White Lilies. In foreground is an apple, a cherry

and a pear. In the background are trees and figures on a hill.

Panel— $50\frac{1}{2}$ in. by 41 in.

Exhibited at the Royal Academy Winter Exhibition, 1907.

[See Illustration]

JAN VAN SCOREL, 1495-1562.

- 105- 128 PORTRAIT OF A FLEMISH LADY AS MARY MAGDALENE, seated under a tree and holding a vase. She is wearing a white lace fichu, a reddish-brown dress, the sleeve being embroidered with pearls. The name of the sitter in Hebrew characters is shown embroidered round the neck of her dress. A varied colour cloak is over her right shoulder, falling to the knees—a landscape and trees in foreground; mountains in the background. *Humble*

Panel— $23\frac{1}{2}$ in. by $33\frac{1}{2}$ in.

[See Illustration]

** This picture is a replica by the Master of his well-known picture in the Rijks Museum at the Hague (No. 2189). See Rijks Museum Catalogue, p. 305, where this picture is identified.

BERNADINO PINTURICCHIO, 1454-1513.

- 40 129 THE FLIGHT INTO EGYPT.—The Virgin has yellow coloured hair and is wearing a scarlet dress under a sage green cloak. She is kneeling on the ground, her right hand to her breast, her left holding a book. She is looking down at the Child, who is nude, lying on the ground surrounded by three angel-heads—St. Joseph is reclining on the ground, his hands on a staff, and is apparently asleep. In the background is an extensive rocky landscape. *Whittington*

Dome-shape panel—36 in. by $22\frac{1}{2}$ in.

[See Illustration]

PERINO DEL VAGA, 1500-1547.

- 106 130 STUDY FOR AN ALTAR PIECE FOR THE CHURCH D'EGLI MARTURI, painted by order of a Society called "The Brotherhood of Martyrs" at Florence about the year 1523. *Tabor*

Panel—29 in. by 37 in.

ITALIAN SCHOOL.

- 2 131 MOTHER AND CHILD

26 in. by 20 in.

SALVATOR ROSA.

- 215 132 MOUNTAINOUS LANDSCAPE, with figures in foreground *Humble*

29 in. by 23 in.







F. RIEGEN.

- 133 THE SCHELDT NEAR ANTWERP. Flow of the tide.
21 in. by 34 in.

3 10

F. RIEGEN.

- 134 COMPANION PICTURE TO ABOVE
21 in. by 34 in.

3

DUTCH SCHOOL.

- 135 VESSELS FIRING A SALUTE.
Panel—19 in. by 25 in.

7 10

GUARDI.

- 136 TWO VIEWS OF VENICE AND THE GRAND CANAL, with numerous
gondolas and figures.
15½ in. by 21½ in.

6

E. ALEX. HILVERCHINLD, 1869.

- 137 VIEW OF DUTCH CANAL AND BRIDGE and DUTCH WINTER
SCENE, with figures skating.—A pair
11 in. by 16 in.

2 15

DUTCH SCHOOL.

- 138 TAVERN INTERIOR with peasants throwing dice
Panel—11½ in. by 16 in.

3 6

DUTCH SCHOOL.

- 139 FIGURES ON A TERRACE
Panel—11 in. by 14 in.

4 15

SECOND DAY'S SALE.

PENCIL AND PASTEL DRAWINGS

by the late EDWARD STOTT, Esq., A.R.A., of AMBERLEY, SUSSEX

Sold by order of Miss Annie Dinnage, the Legatee.

All the unsigned drawings have been signed by Miss Dinnage, either at the back, or on the mount. This authentication should be of great value in future years.

PASTELS.

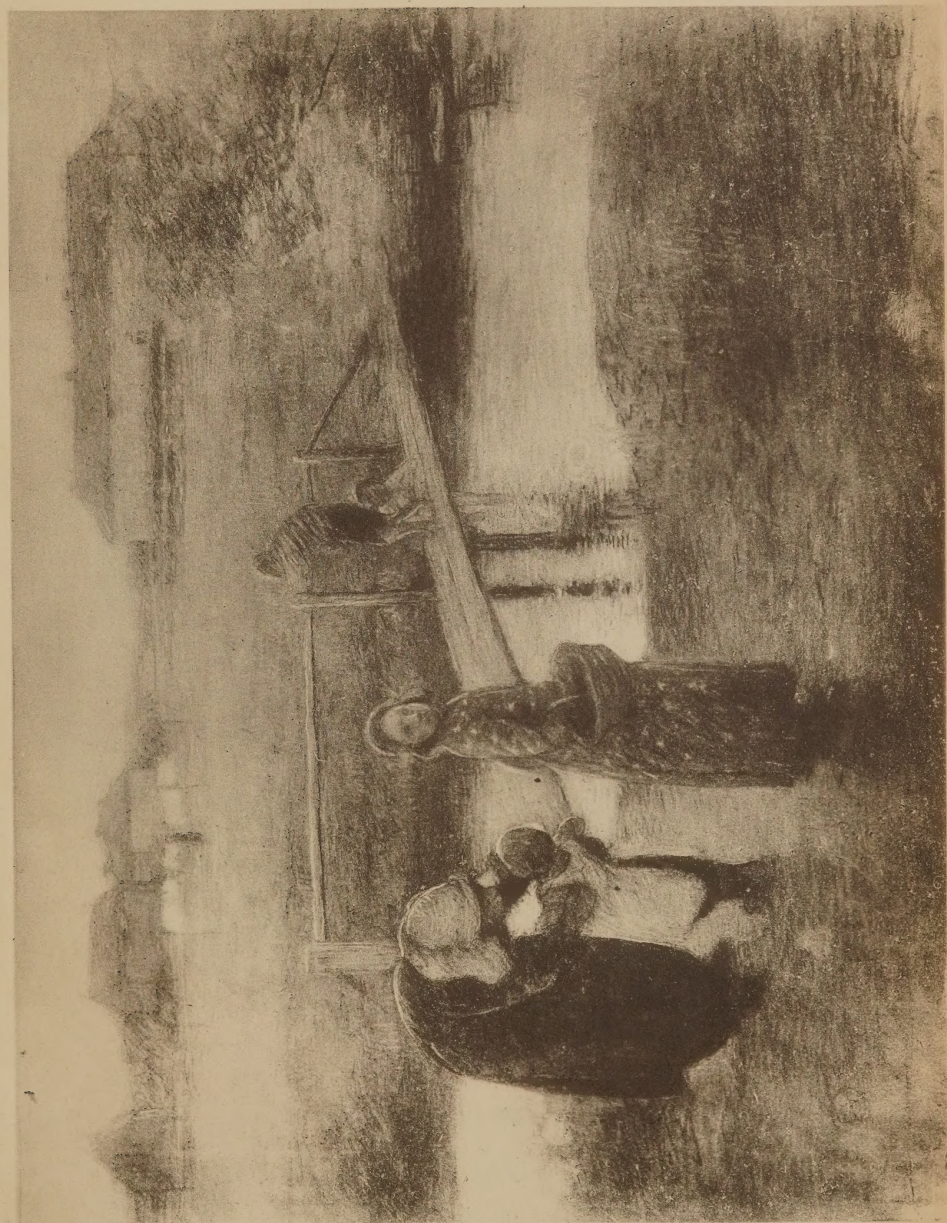
- | | | | |
|------|-----|---|-----------|
| 9/10 | 140 | OLD MAN WITH HIS BACK TURNED. Study for FOLDING TIME.
<i>Exhibited at the New Gallery, 1904</i>
16 in. by 13 in. | Jackson |
| 1/5 | 141 | FLOWERS
22½ in. by 14½ in. | Black |
| 9/10 | 142 | DISTANT VIEW OF DOWNS—The Downs figure in many of the artist's pictures : these are possibly a study for the background of ORPHEUS, the unfinished picture, <i>Exhibited at the Royal Academy, 1918</i>
15½ in. by 22½ in. | Jackson |
| 9/10 | 143 | ORCHARD—Perhaps a study for IN AN ORCHARD, <i>Exhibited at the New Gallery, 1892</i>
16 in. by 21¾ in. | Reyn |
| 1/10 | 144 | CARPENTERS' TOOLS—Study for THE CARPENTER'S SHOP, <i>Exhibited at the Royal Academy, 1913</i>
22½ in. by 15¾ in. | " |
| 3 | 145 | DOWNS
13½ in. by 22½ in. | Tanis |
| 2 | 146 | CHALK PITS AND DOWNS
12½ in. by 23 in. | Black |
| 1/5 | 147 | DISTANT VIEW OF DOWNS
15½ in. by 20½ in. | Jackson |
| 1/10 | 148 | A SIMILAR VIEW
13½ in. by 22½ in. | Shear |
| 6/10 | 149 | A SIMILAR VIEW
8 in. by 16¾ in.
DOWNS BY MOONLIGHT
11 in. by 13 in. | 2 Jackson |

- 150 RIVER AND DOWNS
20 in. by 26 in. 35.
- 151 DISTANT VIEW OF DOWNS
8 in. by 16½ in. 4
- 152 A SIMILAR VIEW
7½ in. by 19½ in. 2
- 153 SUMMER SKY
Study for a picture left unfinished at the artist's death
13 in. by 16½ in. 20
- 154 STUDIES OF DUCKS
Ducks figure in several of the artist's pictures, e.g., THE GLEANERS, the first picture of that name, *Exhibited at the New Gallery, 1892*, and WASHING DAY, *Exhibited at the Royal Academy, 1899*
13 in. by 10½ in., and 12½ in. by 16 in. 2 570
- 155 STUDIES OF GOATS
For the unfinished ORPHEUS (*See Lot 142*)
13½ in. by 16 in. 1 16
- 156 STUDY OF A TREE AND LANDSCAPE
For THE ENTOMBMENT, *Exhibited at the Royal Academy, 1915*
18½ in. by 17½ in. 22
- 157 DOWNS
12½ in. by 18½ in. 14
- 158 STUDY OF FIELDS AND TREES
For YOUTH AND AGE, *Exhibited at the Royal Academy, 1902*
17 in. by 21½ in. 17 10
- 159 TREE TRUNKS AND ROCKS
Study for THE ENTOMBMENT (*See Lot 156*)
18½ in. by 22 in. 20
- 160 FARM BUILDINGS,
Study for FOLDING TIME (*See Lot 140*)
19½ in. by 21½ in. 13 10
- 161 HORSE AND CART
Study for THE VILLAGE INN, *Exhibited at the New Gallery, 1897*, and sold in the MacCulloch sale, May 1893
14½ in. by 19½ in. 20
- 162 WHITE COW
Study for the picture of that name
12 in. by 12 in. 12

- 15
163 BOY AND HORSE
Study for BLACK HORSE AND PLOUGH BOY, formerly in C. T. Harris collection *Jackson*
16½ in. by 12 in.
- 26
164 BOY AND WOMAN CARRYING FAGGOTS
Study for YOUTH AND AGE (See Lot 158) *Bonn*
16½ in. by 17½ in.
- 20
165 CHILDREN
Study for THE CIDER PRESS *Ricketts*
18½ in. by 13 in.
- 25
166 TWO GIRLS, one holding a basket
Study for THE WIDOW'S ACRE, *Exhibited at the New Gallery* *Jackson*
1900
15½ in. by 14¾ in.
- 36
167 GIRL RECLINING
Study for THE WATERING PLACE, *Exhibited at the New Gallery*, 1898 *J*
13¾ in. by 17¾ in.
- 18
168 DEWPOND
Study for ECHO, *Exhibited at the Royal Academy*, 1903
19 in. by 29 in.
- 21
169 DISTANT VIEW OF DOWNS
12¼ in. by 22¼ in.
- 60
170 ORCHARD
18½ in. by 20¼ in.
- 15
171 TREES AND DOWNS
16 in. by 21½ in. *Rizz*
- 30
172 TREES AND WATER
Study for TREES OLD AND YOUNG (See Lot 167) *Jackson*
12½ in. by 16½ in.
- 11
173 TREES AND FIELDS
11¾ in. by 16¾ in. *Black*
- 12
174 STUDIES OF FLAMINGOES AND IBIS
FOR FLAMINGOES, *Exhibited at the Royal Academy*, 1908, and sold *Jackson*
at the Harvey Sale, 1912
Or for THE SACRED POOL, *Exhibited at the Royal Academy*, 1915
12½ in. by 16½ in. *Jackson*
- 210
175 MAN GATHERING POTATOES
Study for MATERNITY
10 in. by 12½ in.

Byg.	176	RUSTIC IDYLL Study for a picture never painted 6 in. by 9½ in.	25
Lampson	177	GIRL WITH RED SCARF Study for a picture never painted 8 in. by 6 in.	28
Jackson	178	SUMMER SKY Study for a picture left unfinished at death (<i>See Lot 153</i>) 19½ in. by 19½ in.	80
"	179	A SHADY LANE 20½ in. by 23½ in.	52
Lampson	180	STUDIES OF DUCKLINGS (<i>See Lot 154</i>) 12½ in. by 15¾ in., and 9½ in. by 15½ in.	16
Drury	181	WOMAN AND CHILD 14½ in. by 11 in.	21
Lampson	182	STUDIES OF A CHILD, in a white pinafore 16¼ in. by 21½ in.	52
Jackson	183	WASHING DAY Study for the second picture of that name, <i>Exhibited at the Royal Academy, 1906</i> 19½ in. by 14 in.	65
Lampson	184	GIRL STOOPING Study for THE GLEANERS, the second picture of that name, <i>Exhibited at the Royal Academy, 1903</i>	52
"	185	STREAM AND MEADOWS 22 in. by 29½ in.—Signed	76
Byg.	186	STUDIES OF A CHILD, in a white pinafore 16¾ in. by 11½ in.	23
"	187	GIRL STOOPING Study for THE GLEANERS, the second picture (<i>See Lot 184</i>) 13½ in. by 9¾ in.	22
Jackson	188	WHITE HORSE Study for THE OLD BARGE, <i>Exhibited at the Royal Academy, 1904</i> 13 in. by 14¼ in.	39
Lampson	189	WOMAN AND CHILD 15½ in. by 21½ in.	34
Byg.	190	PORTRAIT OF A GIRL with red hair 15 in. by 10 in.	30

- 0 191 THE FOOTBRIDGE
Finished study for a picture apparently never painted; Lots 181, 182, 186, 189, are studies for figures in the same picture
18 in. by 23½ in.
[See Illustration] *Amson*
- 13 192 HEAD OF AN OLD MAN
Study for THE PATRIARCH, *Exhibited at the Royal Academy, 1917* *Drum*
18 in. by 16 in.
- 30 193 HOLY FAMILY—(circular)
Study for the picture of that name, *Exhibited at the Royal Academy, 1917* *Amson*
19½ in. by 19 in.—Signed
[See Illustration]
- 12 194 AN OLD WOMAN
Study for YOUTH AND AGE (See Lot 158) *Jackson*
21¾ in. by 12½ in.
- 3 10 195 HEAD OF AN OLD MAN
Study for LAMING TIME, *Exhibited at the Royal Academy, 1906* *Rye*
13½ in. by 14¼ in.
- 18 196 THE CLOISONNÉ SKY
Study for the picture of that name, *Exhibited at the Royal Academy, 1908. Now in Sydney National Gallery*
19¾ in. by 23 in.
- 33 197 ORPHEUS (See Lot 155)
13 in. by 11 in.
- 25 198 TREES AND COTTAGES
22 in. by 24½ in. *Boss*
- 19 199 WHITE HORSE
Study for THE OLD BARGE (See Lot 188) *Black*
- 22 200 STUDY OF COWS
Cows appear in many of the artist's works, e.g., THE WATERING PLACE, which was in the MacCulloch collection, and GOLDEN AUTUMN, *Exhibited at the Royal Academy, 1902* *Letin*
12 in. by 16½ in.
- 15 201 STUDY OF GIRLS' HEADS
12½ in. by 16½ in. *Amson*
- 29 202 WHITE HORSE
Study for THE OLD BARGE (See Lot 188) *Jackson*
14½ in. by 10¾ in.





No. 193

<i>Ross</i>	203	ANOTHER, similar 13 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.	32.
"	204	THE FLIGHT INTO EGYPT Study for THE FLIGHT, <i>Exhibited at the Royal Academy</i> , 1909 9 in. by 12 $\frac{1}{4}$ in.	51.
<i>Sanpson</i>	205	RUSTIC IDYLL The finished sketch—Signed—(See Lot 176) 12 $\frac{1}{2}$ in. by 11 $\frac{3}{4}$ in.	84.
<i>Truhy</i>	206	DISTANT VIEW OF DOWNS 10 $\frac{1}{2}$ in. by 21 in.	11.
<i>Jackson</i>	207	BLACK AND WHITE CAT Study for SUNDAY MORNING, <i>Exhibited at the Royal Academy</i> , 1905 9 $\frac{1}{2}$ in. by 12 in.	3.
<i>Sanpson</i>	208	COCK AND HEN AND HAY CART 11 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.	14.
<i>Jackson</i>	209	NUDE BOYS Study for THE OLD BARGE (See Lot 188) 16 $\frac{1}{2}$ in. by 20 in.	31
<i>Parr</i>	210	HEAD OF A GIRL, in a straw hat 12 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.	22.
<i>Price</i>	211	STUDIES OF STORKS Perhaps for the picture of that name, <i>Exhibited at the New English Art Club</i> , 1893 7 in. by 11 in.	7
<i>Calton</i>	212	HEAD OF A MAN, wearing a helmet Study for THE ENTOMBMENT (See Lot 156) 9 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in.	2-10
<i>Sanpson</i>	213	ORCHARD (See Lot 143) 15 in. by 21 $\frac{1}{2}$ in.	44.
<i>Parr</i>	214	A SIMILAR STUDY 15 in. by 21 $\frac{1}{2}$ in.	19
<i>Ross</i>	215	A SIMILAR STUDY 18 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in.	30
<i>Sanpson</i>	216	STUDY OF TREES AND LANDSCAPE 22 $\frac{1}{2}$ in. by 15 $\frac{3}{4}$ in.	26
<i>Truhy</i>	217	STUDY OF A SMALL GIRL, turning away her head FOR MATERNITY (See Lot 175) 11 in. by 9 $\frac{3}{4}$ in.	6

- 218 COLLIE DOG
Study for FOLDING TIME (*See* Lot 140)
12 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in. *Golden*
- 219 NUDE CHILD, seated on its mother's arm
Study for HER THOUGHTS WERE HER CHILDREN, *Exhibited at the Royal Academy, 1911* *Reg.*
13 $\frac{1}{2}$ in. by 8 in.
- 220 OLD MAN LIGHTING A PIPE
Study for THE HARVESTER'S RETURN, *Exhibited at the Royal Academy, 1899*
19 in. by 11 $\frac{1}{2}$ in.
- 221 BOY WITH A BASKET
Study for SATURDAY NIGHT, *Exhibited at the Royal Academy, 1900* *Jackson*
15 in. by 10 $\frac{1}{2}$ in.
- 222 GIRL WITH A BASIN
18 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. *Reckitt*
- 223 BOY LEANING AGAINST A TREE—Study for RUSTIC IDYLL
(*See* Lot 176)
- 224 MAN SEATED, lighting a pipe—Study for PEACEFUL REST,
Exhibited at the Royal Academy, 1902 *Boss*
15 $\frac{1}{2}$ in. by 21 $\frac{3}{4}$ in.
- 225 THE ENTOMBMENT (*see* Lot 156)
8 in. by 11 in. *Frank*
- 226 THE NATIVITY—Sketch for the picture of that name, *Exhibited at the Royal Academy,* *Reckitt*
16 $\frac{1}{4}$ in. by 21 in.
- 227 NUDE BOYS
16 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.
- 228 COCK AND HENS—Perhaps a study for IN AN ORCHARD (*see* Lot 143)
12 $\frac{1}{2}$ in. by 16 $\frac{1}{4}$ in. *Frank*
- 229 STUDIES OF LAMBS—Lambs figure in many of the artist's pictures
11 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in. *Sanpa*
- 230 A COUNTRY ROAD—The road shown in SATURDAY NIGHT
(*See* Lot 221) *Jackson*
18 in. by 21 $\frac{1}{4}$ in.
- 231 MAN GATHERING POTATOES—Study for MATERNITY (*see* Lot 175) *Sanpa*
14 $\frac{1}{2}$ in. by 13 in.
- 232 WOMAN AND GIRL—Study for THE GLEANERS (*see* Lot 184)
27 in. by 15 in. *u*

- 233 BOY DRINKING FROM A SAUCER—Study for SUNDAY MORNING
(See Lot 207)
11 $\frac{3}{4}$ by 16 in.
- 234 WATER AND TREES
17 $\frac{3}{4}$ in. by 21 $\frac{1}{2}$ in.
- 235 GIRL RECLINING BY A RIVER—Study for THE WATERING PLACE
(See Lot 167)
13 $\frac{1}{2}$ in. by 17 in.

PENCIL DRAWINGS.

- 236 FLAMINGOES (See Lot 174)
13 in. by 17 $\frac{1}{2}$ in.
- 237 HEAD OF AN OLD MAN
Study for THE PATRIARCH (See Lot 192)
- 238 GIRL'S HEAD
Study for THE GLEANERS (See Lot 184)
10 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.
- 239 BOY'S HEAD
10 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.
- 240 GIRL'S HEAD
Study for THE HOLY FAMILY (See Lot 193)
17 in. by 14 $\frac{1}{2}$ in.
- 241 CHILD STANDING
22 $\frac{1}{2}$ in. by 16 in.
- 242 WOMAN'S HEAD
9 in. by 9 $\frac{3}{4}$ in.
- 243 STUDIES OF A NUDE CHILD
12 $\frac{1}{2}$ in. by 11 in.
- 244 BABY'S HEAD
9 in. by 11 in.
- 245 BOY WALKING
Study for THE HARVESTERS' RETURN (See Lot 220)
20 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in.
- 246 GIRL STANDING, carrying a sheaf of corn
Study for THE GLEANERS (See Lot 184)
22 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in.
- 247 STUDIES OF A NUDE CHILD
One a study for TWO MOTHERS, Exhibited at the Royal Academy,
1909
13 $\frac{3}{4}$ in. by 11 in., and 13 $\frac{1}{4}$ in. by 11 in.

- 7 248 BABY'S HEAD
9 in. by 9 in.
STUDY OF A NUDE BOY
14 in. by 12 in. Homby
- 4 249 GIRL STOOPING
Study for THE GLEANERS (See Lot 184)
14½ in. by 11½ in. Brown
- 7 250 GIRL SEATED, cutting bread
Study for SUNDAY MORNING (See Lot 207)
17 in. by 11 in. Jackson
- 3 251 STUDY OF A SMALL GIRL
16 in. by 11 in. Batisse
- 12 252 GIRL STANDING, holding a candle
19 in. by 13 in. Richter
- 6 10 253 ANOTHER OF THE SAME
20 in. by 13 in. Brown
- 13 10 254 GIRL STANDING
20½ in. by 11 in. Waller
- 7 10 255 GIRL WITH CLOTHES BASKET
Study for WASHING DAY (See Lot 183)
21 in. by 14 in. Brown
- 2 10 256 GIRL WITH A BASIN
13½ in. by 11 in. Mice
- 7 10 257 GIRL STANDING
Study for CHANGING PASTURES, Exhibited at the New Gallery, 1893
23¾ in. by 18½ in. Batisse
- 6 258 GIRL CARRYING A BASKET
21½ in. by 9¾ in. Brown
- 2 10 259 ANOTHER OF THE SAME
Both studies for WASHING DAY, the earlier picture of that name
Exhibited at the New Gallery, 1899
22½ in. by 15½ in. Mice
- 8 260 STUDIES OF A CHILD'S ARMS AND HANDS
For THE HOLY FAMILY (See Lot 193)
17 in. by 12½ in. Gough
- 14 261 GIRL STANDING
Study for THE GLEANERS (See Lot 184)
28½ in. by 15 in. Brown

- 262 STUDIES OF GOATS
 For ORPHEUS (See Lot 155)
 11 in. by 13 in. and 12½ in. by 16 in. 2
- 263 STUDIES OF LAMBS (See Lot 229)
 14¾ in. by 11 in. 14
- 264 STUDIES OF COWS (See Lot 200)
 13¼ in. by 10¾ in. and 10 in. by 13¼ in. 2 1
- 265 TWO SIMILAR DRAWINGS
 11¼ in. by 9 in. and 10 in. by 11¾ in. 2 1 10
- ~~266 TWO SIMILAR DRAWINGS~~
~~11¼ in. by 9 in. and 9 in. by 11¾ in.~~ 2
- 267 STUDIES OF LAMBS
 9 in. by 12¾ in. and 9 in. by 12¾ in. 2 1 10
- 268 STUDY OF FOLIAGE
 14½ in. by 22½ in. 1
- ~~269 A SIMILAR STUDY~~
~~8½ in. by 11½ in.~~
 STUDY OF A CLUMP OF TREES
 8 in. by 12¾ in. 2
- 270 FARM BUILDINGS
 Study for THE NATIVITY (See Lot 226)
 12¾ in. by 16½ in. 2
- 271 STUDY OF FOLIAGE
 14½ in. by 22½ in. 1
- ~~272 STUDY OF BROKEN GROUND AND TREES~~
~~12¾ in. by 22½ in.~~ 1
- 273 STUDY OF TREES
 21 in. by 14¾ in.—Partly in colour 1
- 274 DISTANT VIEW OF DOWNS
 13 in. by 22 in.—Pastel 1 15
- 275 A SIMILAR DRAWING
 11 in. by 16 in. 6
- 276 STUDY OF A TREE
 20 in. by 16 in. 1
- 277 TREES ON A BANK AND A WINDING ROAD
 —20¼ in. by 13 in. 11
- 278 STUDY FOR THE PRODIGAL SON, Exhibited at the Royal Academy,
 1916
 22¼ in. by 16 in. 15
- 279 HEAD OF AN OLD MAN
 10 in. by 8½ in.

- 1/5 280 HEAD OF AN OLD MAN
13 in. by 9½ in. *Pizz.*
- 2/5 281 STUDY FOR THE GOOD SAMARITAN, *Exhibited at the Royal Academy, 1910, and presented by Mr. Joseph Duveen to the Hull Art Gallery in memory of his father, Sir Joseph Duveen* *Lancer*
12 in. by 9½ in.
- 2/10 282 AN OLD MAN READING
22¼ in. by 15½ in. *"*
- 1/15 283 AN OLD LABOURER, seated
Study for LAMBOING TIME (See Lot 195)
18½ in. by 12¼ in. *Gough*
- 3 284 A SIMILAR DRAWING
16 in. by 12¾ in. *Black.*
- 10 285 OLD MAN, seated
13½ in. by 10¾ in. *Gough*
- 11 286 NUDE BOY
Study for THE GOOD SAMARITAN (See Lot 281)
23½ in. by 16 in.—Partly coloured *Pizz.*
- 10 287 STUDY FOR THE ENTOMBMENT (See Lot 156)
16 in. by 13 in. *Gough*
- 7/10 288 ORPHEUS (See Lot 155)
22¼ in. by 14½ in. *Pizz.*
- 12 289 STUDY FOR THE GOOD SAMARITAN (See Lot 281)
28 in. by 18 in. *Lancer.*
- 4 290 HEAD OF AN OLD MAN
Study for THE PATRIARCH (See Lot 192)
21 in. by 16 in. *Black*
- 10 291 STUDY FOR THE ENTOMBMENT (See Lot 156)
19½ in. by 22½ in. *Gough*
- 5 292 STUDY FOR HAGAR AND ISHMAEL, *Exhibited at the Royal Academy, 1911* *Lancer*
14½ in. by 19 in.
- 2 293 STUDY FOR THE FLIGHT (See Lot 204)
21¾ in. by 14½ in. *Black*
- 6 294 ANOTHER STUDY FOR THE SAME PICTURE
22¼ in. by 13 in. *Pizz.*

END OF SALE.

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